

TITLE PAGE

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APR 13 '22

✓ "FASCINATION" ✓

✓ Photoplay of 8 reels ✓

✓ Adapted by Edmund Goulding ✓

✓ Story by Edmund Goulding ✓

✓ Directed by Robert Z. Leonard ✓

✓ Author of Photoplay: Metro Pictures Corp. U.S.A. ✓

# METRO PICTURES CORPORATION

916 G STREET, N. W.

WASHINGTON, D. C.



APR 13 '22

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April 12, 1922.

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OK-A.F.B.

APR 15 '22



## MAE MURRAY IN FASCINATION.

## C A S T

Dolores De Lisa .....	Mae Murray
Carlos De Lisa, her brother .....	Creighton Hale
Eduardo de Lisa, her father .....	Charles Lane
The Marquesa de Lisa, her aunt .....	Emily Fitzroy
Carrita, a Toreador .....	Robert W. Frazer
Ralph Kellogg, and American .....	Vincent Coleman
The Count de Morera .....	Courtenay Foote
Parola, a dancer .....	Helen Ware
Nema .....	Francis Puglia

Presented by Robert Z. Leonard  
 A Tiffany Production, distributed by  
 Metro Pictures Corporation.  
 Directed by Robert Z. Leonard  
 Story and Scenario by Edmund Goulding  
 Photographed by Oliver T. Marsh  
 Art Settings by Charles Cadwallader

## THE STORY OF A GIRL WHO DANCED WITH DANGER.

Dolores De Lisa, born of a Spanish father and an American mother, combines the warm blood of the South with Yankee pep. She is a problem to her aunt, the Marquesa De Lisa, with whom she lives in Spain. On Easter Day, when the streets are filled with crowds going to the bull fight, Dolores obtains a black wig and holiday costume and slips away.

At the bull fight she is fascinated by the toreador, Carrita. The Count de Morera offers to introduce her if she will go to a ball he is giving. At the ball, Dolores dances for the guests, reproducing in pantomime her bull fight sensations; then joins a party at a famous cabaret.

Her aunt is frantic over her disappearance. She had planned to surprise Dolores by the arrival of her father and brother from the United States, where the father was in business and the brother at college. The brother, Carlos, brings with him a college classmate, Ralph Kellogg, who has been a school-day sweetheart of Dolores.

The men spend the day searching for the little runaway. At night they go to the cabaret, where Dolores sees them but is

not recognized because of her disguise. She is sitting at a table with the toreador and Parola, a faded cabaret singer. Dancing with the toreador, Dolores sees her father go with Parola into the singer's dressing room. She follows them, and, hiding in the next room, overhears her father accuse Parola of blackmail. As De Lisa goes down the stairs, Dolores sees Parola pick up a large lamp. Dolores grabs the lamp as the singer is about to hurl it at De Lisa's head. It crashes to the floor. Parola turns on the girl and they are fighting fiercely when the toreador, who has been searching for Dolores, pulls Parola away. Parola warns him that he is attacking his own mother. She says she was seeking to avenger her shame -- that De Lisa, who had just left, was his father. They were never married, she says. She urges her son to avenger her. Dolores tears off her black wig and tells Carrita that she is De Lisa's daughter; then sinks to the ground, fainting. The toreador rushes in search of De Lisa.

Parola returns to the cabaret. Dolores, alone in the dressing room, awakes to find a strange man leering at her. She makes for the stairs, where she runs headlong into Parola. The singer draws a dagger. The strange man, pursuing Dolores, grabs Parola and hurls her down the stairs. She falls on her dagger. Parola, dying, confesses that she had lied in an attempt to blackmail De Lisa; that the toreador was not her son, but a waif whom she had adopted when he was a child.

Meanwhile, the toreador has found De Lisa in the Marquesa's home. They are engaged in a death fight when Dolores, who has fled from the cabaret, smashes through the window and dashes out the lights. They fight in the dark. Ralph Kellogg and Carlos, after hearing Parola's story, speed by automobile to De Lisa's rescue. They arrive in time to interrupt the fight. Dolores sinks into Ralph's arms. She tells him to hold her tight and always to guard her against fascination.



# FASCINATION

BY

EDMUND GOULDING



DEDICATED  
TO  
MAE MURRAY

Published by  
TIFFANY PRODUCTIONS, Inc.

M. H. HOFFMAN  
Vice-Pres. and Genl. Mgr.  
1540 BROADWAY  
NEW YORK

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JAN -7 1922

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4P 17758  
1922



# FASCINATION

BY

EDMUND GOULDING

**I**T is late winter and Eduardo De Lisa, a Spaniard resident in America, receives a letter from his sister, the Marquisa de Lisa, with reference to his daughter, Dot.

His sister complains of the conduct of this wild girl, who is half American, and earnestly suggests that her brother come to Spain or recall his daughter home.

De Lisa, a widower, possesses two wild children by his late-lamented American wife—his boy, Carlo, at Yale—and the daughter, Dot, mentioned in the letter, who has been living in Spain with her aunt, learning to become a perfect lady.

Carlo has just returned from Yale for the Easter holiday with his bosom pal, Tony Curtis, who is by way of being Dot's sweetheart, a big honest fellow, handsome in a rugged way and captain of the Yale Eleven. Tony has just received a letter from Dot telling him that if he does not come at once, and rescue her from what is little less than a prison, she will elope with herself. Tony confronts De Lisa and tells him that he will leave Yale and rescue Dot if some action is not taken in the matter of bringing her home.

Carlo suggests the three of them visiting Spain for Easter and looking into the matter for themselves. De Lisa consents and on his leaving the two boys break into a wild Spanish fandango, in joyous anticipation of the trip.

In sunny Seville we find Dot having the time of her life. Her aunt, a strict disciplinarian of the old school, does her best to tame the girl, in whose veins mingle the warm, passionate blood of the south with the irresistible pep of the Yankee.

On the day that the men are to arrive Dot is sent to her room for misbehaviour; her aunt determined that she shall meet her father in a composed frame of mind, has carefully withheld advance news of his arrival.

It is the Feast of the Resurrection, and the streets are filled with happy holiday throngs on their way to the bull-fight. The sight of these happy people from her window is too much for Dot, and carefully disguising herself, with the aid of a sympathetic maid, a black wig, etc., she slips away.

At the bull-fight she is enraptured with the handsome Guerita, a torreo, and the Count de Morera, a rich bachelor of Seville, who is a neighbor in the box, attracted by the pretty girl alone, offers to introduce Guerita to her.

The police are already in search of her and on seeing the aunt's major-domo, with the policemen, searching among the crowd, she consents to place herself under the fatherly care of the Count, until his party that evening, when she will meet Guerita.

That evening at the gorgeous house of the Count he lends her a costume and proposes that she dance, to which she happily agrees. Her costume is a weird affair, the headdress the horns of a bull, and the rest of the costume a fantastic effect, and her dance that of a bull in the ring.

Entering gaily, and showing in her dance the gradual weakening and eventual death, she capitulates everyone; especially Guerita, who carries her out in his arms. He immediately makes love to her. She runs from him, realizing that she has been very near danger, and we are introduced to a dancer of Seville, who seems to be a great friend of Guerita's. Her name is Parola. This woman, of about 40, a large, faded beauty, is the chief attraction at a noted cabaret. It is suggested the party go on to the cabaret. And Dot, bubbling with the holiday spirit of the hour, decides to go.

The men have arrived and Tony is frantic with worry. The three men decide to search the town for her.

At the noted cabaret, filled with types and tobacco smoke, Dot sits in horror, anxious to leave, but flattered and amused at the mock attention paid her by Guerita, who is at his best.

She is startled to see her father and the two boys enter the



cabaret. Parola is dancing. The two boys search. A look of recognition passes between Parola and the father. The Count, sitting at the table with Guerita and Dot, is amazed at seeing De Lisa back again in Seville and remarks that he and Parola were old sweethearts.

At the table Parola has come to the father and a strong scene takes place between them.

Dot, seeing that something is wrong, determines to stay. The boys do not recognize her in her disguise; they return to their table and Tony's suspicions are aroused by the manner in which Parola leaves the table on their arrival.

The father, apparently uneasy at something Parola has said to him, promises to return later. Parola returns to the table, where Guerita, the Count and Dot are waiting for her, and on being chaffed by the Count she makes it plain, especially to Dot, that she has a scheme on that will make her rich. She invites Dot to stay along that evening, as it was her party—she is going to be rich.

Later that evening Tony watches the father leave the house and, believing that he has found Dot and is hiding something from them, determines to go and find out for himself.

In the meantime Guerita and Dot are amusing the crowd with the tango and over her shoulder, Dot watching very carefully for events, sees her father enter and go to Parola's dressing-room with her.

She makes an excuse, follows and overhears a scene between Parola and the father, in which Parola is apparently holding a terrible thing over the father's head. The father accuses her of blackmail and leaves her angrily. He passes down the stairs. Dot is hidden in the next room, sees Parola seize a large lamp in the act of hurling it down upon the father. She throws herself on Parola, and the lamp crashes to the ground. The father passes quickly out, not unseen by Guerita, who is idling at the bottom of the stairs, curious to know where Dot has gone.

Guerita mounts the stairs quickly, stops the fight, holds Parola tight, and then Parola warns him that he is hurting his mother. He tells her he is well aware of that, but that his mother is drunk and should not be jealous. Dot, shocked at this news, has scarcely

recovered her composure when Parola, who has been thinking hard, informs Guerita with great strength that his father is the American who just left, and that they were never married, and that Guerita, the brave, is without honor or name. She urges him to avenge her and leaves with a taunt.

Dot throws herself between him and the door and pleads with him. He asks her if it is love for him that makes her so anxious. In a second she realizes this man's identity and the crash of her home. She tears the wig off and tells him that the man is her father and sinks to the ground.

Undeterred by her declaration, he leaves quickly on his mission of vengeance. Parola, watching the fainting form upon the floor, scorns her.

Downstairs Tony has been trying to find someone who speaks English. He finds the Count, who, at his request, sends for Parola.

A man who throughout the evening has been in a drunken way interested in the proceedings has seen Guerita go out and waits at the door, outside the dressing room; upon the waiter coming up to tell Parola she is wanted the man slips out of sight.

Parola, being told an American gentleman wants her, goes quickly downstairs, locking the doors behind her.

Dot, alone, frantically tries to get out of the room, her one idea being to save her father. The man opens the door and leers at her.

Downstairs Tony is explaining to the Count that he is looking for a girl. He describes Dot. Parola shrugs her shoulders; how should she know the girl? She leaves.

Upstairs Dot has escaped from the man and rushing downstairs runs headlong into Parola. A struggle ensues. The man, coming down, saves Dot's life. Parola has drawn a dagger. He seizes Parola and throws her savagely down the stairs. Parola lies very still. Dot rushes out into the rain, the man after her.

Attracted by the noise, the Count, Tony and waiters rush out, pick Parola up. She has fallen on her dagger.

Outside in the rain, after a terrific struggle, Dot succeeds in escaping from the man and dashing into the night.

A little later Parola, being told she is going to die, confesses to the priest and to the Count of her attempt at murder and of the



father's danger. Tony, who is there, summons some police to his aid and rushes out.

Dot is frantically making her way through the storm to get to her father. In the meantime the terrific scene is in progress between Guerita and the father. Guerita has offered the father one chance of saving his life, and that is to marry Parola. The father refuses, declaring the whole thing a lie. A fight commences. The window is broken just as Dot arrives at the house. She climbs through—dashes over the light and throws herself between her father and the toreador. There is a fight in the dark.

Tony, with a car full of policemen, is speeding to the house.

The toreador, cornered, throws his dagger at the father! Dot throws herself in front and catches it.

The door crashes in and Tony and the police enter. Tony crosses to Dot, who, with a smile, sinks unconscious in his arms. The toreador is arrested.

Parola's confession offers the toreador the consolation that she was not his mother, and that she adopted him years before.

He is released and is told that Dot would recover and that no charges would be brought.

Dot, convalescent, thrills at the news that her father was innocent, and begs Tony to hold her tight and guard her always from the lure of fascination.

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